

Tsaplina I.M., lecturer at the Ryazan institute of traditional applied arts – a branch of the Russian university of traditional art crafts, 390046, Ryazan, Yesenina st., 112; e-mail: duscha_77@mail.ru

The content of training in clothing design and modeling with artistic embroidery and lace-making

Abstract. This article examines the curriculum for courses on "Clothing design with artistic lace-making", "Clothing modeling with artistic lace-making", "Clothing design with artistic embroidery" and "Clothing modeling with artistic embroidery" within the context of student preparation at the Russian university of traditional art crafts. It highlights specific features of integrating structural and decorative solutions, analyzes methodological techniques and discusses practice-oriented assignments aimed at fostering a holistic approach to product design based on regional traditions of decorative applied arts.

Keywords: clothing design, clothing modeling, artistic embroidery, artistic lace-making, Ryazan region, traditional art crafts.

The modern educational system for students specializing in artistic embroidery and lace-making requires not only mastery of basic skills in clothing construction but also the ability to integrate elements of artistic embroidery and lace-making into garment designs. This is particularly relevant in regions rich in traditional art crafts heritage.

The relevance of this paper stems from the need to develop and implement teaching methods that enable future artists and craftsmen to not only reproduce traditional techniques but also reinterpret them creatively, adapting them to contemporary fashion demands while preserving the distinctive characteristics of regional artistic embroidery and lace-making.

The degree of study of professional education issues in the field of traditional applied arts in Ryazan region has been reflected in works by domestic researchers: V.F. Maksimovich devoted her research to problems of professional education in this area; S.Yu. Anisina analyzed the development of artistic embroidery in the Ryazan region; D.Yu. Khristolyubova studied current trends in integration of traditional techniques of Ryazan lace-making and author's clothing design. However, there is no comprehensive consideration in scientific literature regarding the content of training in clothing design and artistic clothing modeling, taking into account regional peculiarities of artistic embroidery and lacework in Ryazan region.

A scientific-theoretical analysis of the content of training in clothing design and modeling with artistic embroidery and lace-making requires a systematic synthesis of anthropological and axiological approaches, where artistic embroidery and lace-making are seen as complexes of aesthetic and technological meanings and values formed through purposeful pedagogical influence on cognitive and emotional spheres of students, which is emphasized in empirical studies conducted by O.Yu.

Skorobogatova [9, p. 171]. In theoretical-methodological terms, significant attention is given to works advocating priority of anthropological and axiological approaches to vocational training of future artists in traditional applied arts. The anthropological approach allows correlating technical skills and technological competencies in artistic embroidery and lace-making with culturally-historically conditioned perceptions of embodiment, dress and identity. The axiological approach, conversely, identifies systems of aesthetic values shaped during acquisition of artistic techniques and compositional-constructive solutions. These arguments find empirical support in analyses of literary sources and working curricula for specialized disciplines. They align with conclusions drawn by classical and contemporary researchers in pedagogy and psychology of education who emphasize the potential of these approaches for organizing developmental education and self-development of learners in creative professional environments.

The conceptual positions related to identifying and organizing pedagogical conditions for learning indicate the necessity of systematically understanding pedagogical conditions as a set of specially argued and organized circumstances within which effective mastering of aesthetic and technological components of embroidery and lace-making takes place [7, p. 40].

Views expressed by N.N. Vashkevich and N.V. Bychkova concerning the nature of “pedagogical conditions” aligned with this paradigm allow defining them as determinants of effectiveness in the professional cycle encompassing organizational-methodological, material-spatial and value-meaning components, along with interrelated types of academic activities and forms of control focused on developing professional competences of an artist in traditional applied arts [3, p. 231; 4, p. 8].

The content of subjects such as “Clothing construction with artistic embroidery”, “Clothing design with artistic embroidery”, “Clothing construction with artistic lace-making” and "Clothing design with artistic lace-making" includes cross-disciplinary blocks ensuring simultaneous acquisition of constructive-technology techniques, principles of costume composition and aesthetic foundations of artistic expression. This necessitates reliance on classic concepts about costume composition [8, p. 2], theory of professional didactics [1, p. 270] and contemporary research on higher school didactics [6, p. 172], collectively forming a methodological framework for designing course content and practical modules.

In the context of traditional art crafts' essence, functional characteristics of aesthetic properties of artistic embroidery and lace-making are highlighted: textural-tangible expressiveness, coloristic semantics, plot-symbolic saturation and technological variability – all of which must be taken into account when designing syllabi. Emphasizing these characteristics enables structuring the educational process so that each practical-technique skill is accompanied by aesthetic reflection and interpretation aimed at cultivating aesthetic taste and interpretive competence among students, as indicated by I.A. Shapovalova's and other authors' studies analyzing perception and interpretation phenomena of aesthetic values in traditional embroidery [13, p. 79; 9, p. 171].

Methodologically significant direction in filling program content is the integration of project-based and research activities, evidenced by findings of S.Yu. Kamneva regarding the specificity of students' project work in the field of artistic embroidery, where project practices serve as an environment for synthesizing design solutions and artistic-aesthetic intent, thereby facilitating formation of professional skills under conditions closely resembling those of professional life of a master [5, p. 161]. Such organization of academic activity strongly correlates with ideas of continuous professional education and professionally oriented approach, considered tools for ensuring continuity of competencies and sustainability of regional personnel training practices in the fields of artistic embroidery and lace-making [2, p. 154].

Of particular importance in theoretical-methodological justification is the theme of preservation and reproduction of regionally-specific artistic-technological traditions, detailed in D.Yu. Khrystolyubova's research as a foundation for creating a regional model of professional education cycle content focusing on Ryazan lace-making, where key roles are played by historically regional and systemic approaches. Herein, the concept of "artistic-technological traditions" is interpreted as a collection of historically established technological techniques and aesthetic norms passed down through generations and requiring formalization in educational trajectories, instructional materials and production practices to ensure continuity of expertise and its adaptation in contemporary professional training [12, p. 86].

Taking all above mentioned into account, the content of curricula on clothing design and modeling with artistic embroidery and lace-making comprises methodologically sound thematic units: historical-cultural and regional block; aesthetic-analytical block (study of aesthetic qualities and composition principles); construction-technological block (modeling, constructing, selecting materials and technologies for embroidery/lace-making); project-practical block (implementation of academic and interdisciplinary projects); reflexive-evaluative block (formation of criteria for aesthetic and technological evaluation). Moreover, normative-legal and organizational basis of such programs should correspond to federal state educational standards of higher education and legal regulations, underscored in the analysis of current regulatory documentation and monographic studies addressing challenges in professional education within traditional applied arts [11, p. 120].

Finally, transferring general conclusions of theoretical-methodological analysis onto a regional level implies considering the specifics of traditional art crafts in Ryazan region, dictating the necessity to incorporate regional artistic-technological practices into educational program content and establish professionally-oriented pathways of lifelong learning aimed at preparing professionals capable of combining traditional techniques with modern design solutions and artistic reflection. This requires collaboration between educational institutions and local museums, integration of practice-production platforms and implementation of modular-project forms of instruction, as clearly articulated in the research by D.Yu. Khrystolyubova and S.Yu. Anisina [12, p. 86; 2, p. 154].

Thus, synthesizing theoretical positions and normative guidelines suggests that the content of training in clothing design and modeling with artistic embroidery

and lace-making is constructed as a multicomponent, value-oriented system. Pedagogical conditions, project-research activities, fixation of regional artistic-technological traditions and targeted integration of cognitive and emotional domains act as foundational factors in shaping professional, aesthetic and cultural competency of future masters in traditional applied arts. This ensures continuity of artistic tradition within contemporary contexts of professional education [9, p. 171; 12, p. 86; 2, p. 154; 1, p. 265].

The process of training in clothing design and modeling within the framework of educating embroiderers and lacemakers represents a structured and carefully developed system. Initially, primary focus is placed on studying fundamental principles of design, followed by enhancement of artistic modeling skills, ensuring interdisciplinary correlation with such educational modules as “Design of artistic embroidery”, “Design of artistic lace-making”, “Artistic embroidery mastery” and “Artistic lace-making mastery”. This contributes to the formation of a holistic perspective on the interrelation between constructive-technological and artistic-compositional aspects of project activity.

At the initial stage of discipline comprehension associated with the study of design, familiarity with figure proportions, fundamentals of form creation, methods of constructing base structures and their transformation variability is acquired. During this period, the student learns to perceive the item as a system of interconnected elements, where every constructive element can be adapted according to specific requirements of chosen decoration technique. At this point, essential skills necessary for subsequent modeling of items incorporating integrated elements of artistic embroidery and lace-making begin to take shape, including the ability to determine the compositional placement of decoration, select scale and proportion of ornamentation depending on format and intended use of the piece.

Transitioning to the phase of artistic modeling requires the learner to transform the constructive foundation of the item into an artistic image, integrating decorative elements into the fabric of the compositional solution. Here, the interdisciplinary character of education becomes especially pronounced: tasks in modeling combine with practices from modules like “Artistic embroidery mastery” and “Artistic lace-making mastery”, enabling the student to simultaneously refine execution techniques and learn methods for organically incorporating these elements into the finished product. Modeling may occur both on a flat surface via exploratory and technical sketches or in three-dimensional form using the dummy method, wherein the prototype of the item is constructed and decorated, taking into account the drape of the fabric, pattern orientation, light-and-shadow perception and tactile characteristics of utilized materials (Fig. 1³²).

In the educational process, the method of analyzing the correspondence between silhouette design and decorative treatment is actively used. For example, students are asked to create a series of sketches where the same embroidery or lace-making ornament is placed on garments of different silhouettes. A comparative analysis of the perception of form and decoration follows, allowing identification of

³² Figs.1-4. Photo by the author of the article.

optimal combinations. Such exercises help future artists in traditional applied arts acquire the ability to see the item as a complete artistic-constructional system and predict how it will be perceived once completed.



Fig. 1. Bust mock-up of blouse with complex cut on mannequin

Employing active and practice-oriented teaching methods – group design, discussion of creative solutions, demonstration of faculty-authored works, analysis of fashion trends from the standpoint of traditional applied arts – allows students to accumulate experience needed for implementing their own original projects. As a result, students do not merely master methods of clothing design and modeling, but also learn to relate constructive-technical capabilities with expressive means of specific techniques of artistic embroidery or lacework. This is particularly important in the context of preserving and creatively reinterpreting the traditions of Ryazan school of decorative arts.

The practical part of the discipline “Clothing design and modeling” aims to develop skills in selecting a silhouette in the context of artistic embroidery or artistic lace-making. This process represents a comprehensive educational-creative approach, within which students learn to combine the constructive features of a garment with the artistic-technological traditions of decoration typical for a certain kind of artistic embroidery or artistic lace-making.

On the first stage of practical sessions, when the main focus lies on mastering design principles, the teacher arranges an analysis of ethnographic materials displayed both in the permanent exhibition and funds of the Ryazan museum of arts, which feature examples of historical costumes adorned with diverse types of embroidery and lace.

The next step is practical modeling, where, drawing upon knowledge of silhouette typology, the student develops a series of sketches of the same garment in different variations of its structural form, matching each one with a particular type of decoration. Thus, when working in the “Kadom veniz” embroidery technique, characterized by soft, rounded motifs and smooth transitions between pattern elements, students seek solutions involving oval or trapezoidal silhouettes widening towards the bottom, where the decorative finish flows smoothly across the fabric surface, creating harmony between the plasticity of form and the ornament. Special attention is paid to scaling the pattern – large veniz elements require spacious areas of fabric without additional divisions, whereas small-scale patterns can be integrated into more intricate seams (Figs. 2-4).

During practical lessons, students also perform exercises in modeling on mannequins, placing lace inserts and embroidered elements onto the garment mock-ups and securing them with pins. This helps them assess how visual perception of the form changes depending on the location and direction of decorative accents. This method visually demonstrates that when working with Ryazan lace, which has clear

rhythm and modular structure, vertical or horizontal decorative strips harmonize best with the lines of the garment design, while asymmetrical or diagonal solutions better complement more free and more organic types of embroidery.



Fig. 2. Assembly of garment mock-up with decorative lace inset



Fig. 3. Garment mock-up on mannequin



Fig. 4. Practical session: searching for the placement of decorative element on garment mock-up

An integral part of the educational process is the analysis of errors and successful solutions: after completing a series of sketches or mock-ups, the educator organizes group discussions where each student justifies their choice of silhouette, structural elements and placement of decorations, while the group and the teacher evaluate the harmony and technological feasibility of the decisions. This discussion format not only enhances critical argumentation skills but also reinforces understanding of the regularities governing the interaction between form and ornament.

Therefore, practical exercises in selecting a silhouette depending on the type of artistic embroidery or lace-making become a key element in forming the professional competence of future artists in traditional applied arts. Through this training, students not only master methods of clothing design and modeling but also learn to match construction-technological possibilities with the expressive means of specific embroidery or lace-making techniques. This enables them to creatively reinterpret traditional techniques, adapting them to contemporary fashion trends, thus ensuring continuity of artistic tradition in modern professional education settings.

References

1. Aleksandrova N. M. Teoriya professional'noj didaktiki v pedagogicheskem obrazovanii : monografiya / N. M. Aleksandrova, G. N. Varkoveczkaya, L. A. Dityatkina. – Sankt-Peterburg : Institut pedagogicheskogo obrazovaniya i obrazovaniya vzroslyx RAO, 2013. – 270 s. – ISBN: 978-5-902064-64-0. – EDN: SDBGSD. – Tekst : neposredstvennyj.
2. Anisina S. Yu. Professional'no-orientirovannyj podxod v nepreryvnom professional'nom obrazovanii v oblasti xudozhestvennoj vyshivki / S. Yu. Anisina. – Tekst : e'lektronnyj // Tradicionnoe prikladnoe iskusstvo i obrazovanie : e'lektronnyj zhurnal. – Sankt-Peterburg, 2024. – № 4 (51). – S. 154-172. – DOI 10.24412/2619-1504-2024-4-151-161. – URL: (data obrashheniya).
3. Vashkevich N. N. Sushhnost' ponyatiya «Pedagogicheskie usloviya» v special'noj nauchnoj literature / N. N. Vashkevich, N. V. Bychkova. – Tekst : e'lektronnyj // E'sticheskoe obrazovanie : tradicii i sovremennost' : materialy V Mezhdunarodnoj studencheskoy nauchno-prakticheskoy konferencii; nauchnoe e'lektronnoe izdanie lokal'nogo rasprostraneniya Ministerstvo obrazovaniya Respubliki Belarus', Belorusskij gosudarstvennyj pedagogicheskij universitet im. Maksima Tanka. – Minsk, 2018. – S. 231-234. – ISBN: 978-985-541-533-7. – URL: <http://elib.bspu.by/handle/doc/36928> (data obrashheniya: 09.09.2025).
4. Ippolitova N. V. Analiz ponyatiya «Pedagogicheskie usloviya»: sushhnost', klassifikaciya / N. V. Ippolitova, N. S. Sterxova. – Tekst : e'lektronnyj // General and professional education. – 2012. – № 1. – S. 8-14. – EDN: YPEAGD. – URL: http://genproedu.com/paper/2012-01/full_008-014.pdf (data obrashheniya: 09.09.2025).
5. Kamneva S. Yu. Specifika proektnoj deyatel'nosti studentov v oblasti xudozhestvennoj vyshivki / S. Yu. Kamneva. – Tekst : e'lektronnyj // Tradicionnoe prikladnoe iskusstvo i obrazovanie : e'lektronnyj zhurnal. – Sankt-Peterburg, 2021. – № 4 (39). – S. 161-168. – DOI 10.24412/2619-1504-2021-4-161-168. – URL: https://www.dpio.ru/stat/2021_4/2021-04-20.pdf (data obrashheniya: 13.09.2025).
6. Makarova N. S. Didaktika vysshej shkoly'. Ot klassicheskix osnovaniy k postneklassicheskim perspektivam : monografiya / N. S. Makarova, N. A. Duka, N. V. Chekaleva. – 2-e izdanie, pererabotannoe i dopolnennoe. – Moskva : Yurajt, 2020. – 172 s. – EDN: HJNVVL. – Tekst : neposredstvennyj.

7. Maksimovich V. F. Osnovnye napravleniya strategicheskogo razvitiya Vysshej shkoly narodnyx iskusstv (akademii) – 2030 / V. F. Maksimovich, L. M. Vanyushkina, S. A. Tixomirov. – Tekst : e`lektronnyj // Tradicionnoe prikladnoe iskusstvo i obrazovanie : e`lektronnyj zhurnal. – Sankt-Peterburg, 2021. – № 4 (39). – S. 40–74. – DOI 10.24412/2619-1504-2021-4-40-74. – URL: https://www.dpio.ru/stat/2021_4/2021-04-11.pdf (data obrashheniya: 15.09.2025).

8. Parmon F. M. Kompoziciya kostyuma : uchebnik dlya vuzov / F. M. Parmon. – Moskva : Legprombytizdat, 1997. – 318 s. – ISBN: 5-7088-0724-5. – Tekst: neposredstvennyj.

9. Skorobogatova O. Yu. Pedagogicheskie usloviya osvoeniya studentami e`steticheskix cennostej xudozhestvennoj vyshivki v processe xudozhestvennogo modelirovaniya odezhdy / O. Yu. Skorobogatova – Tekst : e`lektronnyj // Tradicionnoe prikladnoe iskusstvo i obrazovanie : e`lektronnyj zhurnal. – Sankt-Peterburg, 2022. – № 1 (40). – S. 171-180. – DOI: 10.24412/2619-1504-2022-1-171-180. – URL: https://www.dpio.ru/stat/2022_1/2022-01-21.pdf (data obrashheniya: 13.09.2025).

10. Slobodchikov V. I. O ponyatii obrazovatelnoj sredy v koncepcii razvivayushhego obrazovaniya / V. I. Slobodchikov. Tekst.: neposredstvennyj // 2-aya Rossijskaya konferenciya po e`kologicheskoj psixologii, Moskva, 12–14 aprelya 2000 goda. – Moskva: E`kopsicentr ROSS, 2000. – S. 172-176. – ISBN: 5-8155-0055-0. – EDN TZAZOV.

11. Fedotova O. V. Sovremennye problemy professionalnogo obrazovaniya v oblasti tradicionnogo prikladnogo iskusstva Rossii i puti ix resheniya : monografiya / O. V. Fedotova ; Vysshaya shkola narodnyx iskusstv. – Sankt-Peterburg : VShNI, 2016. – 123 s. – ISBN 978-5-906697-36-3. – Tekst: neposredstvennyj.

12. Xristolyubova D. Yu. Model` sistemy soderzhaniya professionalnogo cikla obrazovaniya v oblasti ryazanskogo xudozhestvennogo kruzhevopleniya / D. Yu. Xristolyubova. – Tekst: neposredstvennyj // Nauchnoe obozrenie. Seriya 2 : Gumanitarnye nauki. – 2017. – № 1. – S. 86-95. – EDN: YJWYFF.

13. Shapovalova I. A. Psixologo-pedagogicheskaya podderzhka razvitiya interpretacionnoj deyatelnosti studentov xudozhestvennogo vuza / I. A. Shapovalova. – Tekst : e`lektronnyj // Tradicionnoe prikladnoe iskusstvo i obrazovanie : e`lektronnyj zhurnal. – Sankt-Peterburg, 2021. – № 2 (37). – S. 79-89. – DOI 10.24412/2619-1504-2021-2-79-89. – URL: https://www.dpio.ru/arxiv/v1/v11_2.htm (data obrashheniya: 21.09.2025).